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A Phenomenological and Stylistic Review of the Anthology of *Penunggu Makam* Poetry

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Abstract

The purpose of this study is to reveal the phenomenological and stylistic aspects of the *Penunggu Makam* (*Grave Keeper*) poetry anthology. The study in this study is based on the theory of phenomenology or stratum norms and stylistic theory. This study uses a qualitative approach. The method used is descriptive qualitative method, namely by describing and analyzing poetry from phenomenological aspects or normative and stylistic strata. The phenomenological aspect of the poems in the anthology of *Penunggu Makam* is thematically colored by the issue of death which is colored by sadness, sadness and loneliness. The problem of death is also a general concept of human life that all of them will surely die. In the stylistic aspect, there are several language explorations. Exploration of natural images appears in most of the poems. Figure of speech also appears in this poem with dominant personification figure of speech wrapped in natural images. At the level of diction, there is also an exploration of concrete dictions with their inherent characteristics. The words used in this poem are widely known by the public. Nevertheless, the diction used by the poet makes this poem have such a deep meaning and makes the reader immersed in the atmosphere and feelings felt by the poet in line after line of his poem or poem.

INTRODUCTION

Poetry or rhyme is a complex structure so understanding it requires analysis to find out its parts and relationships in real terms. Poetry contains feelings of a person's dilemma, conflict, love, and sadness that are universal and readers will get strong feelings from these (Kırkgöz, 2014). In addition, poetry is also able to contribute significantly to developing one's creativity in writing (Kırkgöz, 2014). That is, poetry has an important role in language and its processes.

Everyone can interpret a poem, but cannot interpret it precisely because the meaning belongs to the author. The meaning of poetry can be done by the reader through an analysis. One of the analyzes that can be carried out is dichotomous, that is, the division between form and content does not give a real and unsatisfactory picture. To analyze poetry accurately, it is necessary to know what poetry is. Put forward by Wellek in Pradopo (Pradopo, 2009, p. 14) reveals that poetry is a cause that allows experience to arise. Each experienter is only partially able to carry out poetry. Therefore, poetry or poetry must be understood as a structure of norms. The definition of this norm, according to Wellek, should not be confused with classical, ethical, or political norms. These norms must be understood as implicit norms that must be drawn from each experience of a literary work and together constitute a purely literary work as a whole (Pradopo, 2009).

In addition, a poem can also contain various things related to human life. As Kırkgöz put it, poetry contains the feelings of a human being. This can be seen from the results of research showing that poetry can make a person more resilient when facing the Covid-19 pandemic both socially, emotionally, and culturally, especially for teenagers (Scott et al., [2023](#)). Poetry can provide a connection with the interpretation of the poet's voice and give a deep impression to the reader (Scott et al., [2023](#)). This shows that poetry has an important role in expressing one's feelings.

The expression of one's feelings can also be seen in the poetry anthology of *Penunggu Makam* (Grave Keeper), which is a collection of poems by the poet Beni R. Budiman (Budiman, [2003](#)). *Penunggu Makam* is Budiman's overflowing feelings as a poet or writer. This poetry anthology book contains various expressions of the poet's soul. When the poet dies, poetry does not stop. He who likes to change hymns has reached the end of his journey, far away, but his poems are like traces that are preserved along the way. Researchers found the tracks and were moved to pay attention, analyzing where they were leading. Although many people try to erase the traces, researchers are still trying to find the traces through the poetry left by Beni R. Budiman (1965--2002).

Beni R. Budiman has been concerned since he was a child, with a frail body and often sick. Beni R. Budiman, who left the world due to heart, kidney, and lung diseases that undermined his body, has made the poems he left behind alive today. Often sick since childhood, made Beni R. Budiman go through the days he passed by feeling pain. Thus, many experiences give birth to feelings that are felt and poured out in the poems in this Anthology of *Penunggu Makam*.

Research on death based on pain, sadness, and solitude wrapped in images of nature: a phenomenological and stylistic review of the poetry anthology *Penunggu Makam* had not been found until the time this research was published. Likewise with research using the poetry anthology corpus of *Penunggu Makam*. However, research that analyzes poetry with stylistic reviews has been carried out (Nugroho, [2012](#)). Nugroho's research aims to reveal the semiotic and stylistic aspects of the *Situ Waktu* poetry anthology by using a qualitative approach, specifically descriptive qualitative. The results of this study reveal that the semiotic aspect of the poem is dominated by issues of happy and disappointing love. From the stylistic aspect, exploration of natural images appears dominant, then there is concrete diction and intertextual involvement to create an impression on the reader.

Because research with the aspects studied and the corpus studied has not been carried out, a literature review was carried out on phenomenological and stylistic studies. Research using phenomenology in a poem was conducted by Kasmawati & Pelupessy ([2019](#)); Mahanani & Rengganis ([2021](#)). Both of these studies use phenomenology in analyzing poetry with a qualitative descriptive method. However, the corpus of poetry used, the aims, methods, and research results are different. Kasmawati & Pelupessy ([2019](#)) in their research aims to analyze the phenomenology of Ingarden, a poem in the corpus of the poetry collection *Deru Campur Debu* by Chairil Anwar. The results of this study reveal that the phenomenology of Ingarden's poems "My Prayer" and "A Room" in the poetry collection *Deru Campur Debu* consists of layers of sound, meaning, author's world, implicit world, and metaphysical layers (Kasmawati & Pelupessy, [2019](#)).

In contrast to Kasmawati & Pelupessy, Mahanani & Rengginis' research ([2021](#)) describes the structure of poetry; the ideas of logic, nature, and spirit; and the idea of absolute idealism in the *Asmaraloka* poetry collection by Usman Arrumy. This study uses an expressive approach. The results of this study reveal that there are 52 poems related to God, humans,

nature, and feelings; the aspect of God is conveyed implicitly by the poet; the idea of absolute idealism contained in poetry refers to God (Mahanani & Rengganis, [2021](#)).

Furthermore, research using stylistics in poetry was conducted by Aulia et al. ([2022](#)), Aytekin ([2014](#)), Al-Zubaidy ([2014](#)), and Öztekin ([2013](#)). The fourth equation of this research is to use the same method, namely a qualitative descriptive method by analyzing a poem. However, the four studies are different in terms of objectives, corpus, and research results. Aulia's research, et al. uses a collection of poems entitled *Plesir Mimpi* by Adimas Immanuel, totaling 101 poems through 4 chapters. The purpose of this study is to describe the style of language used in the poetry collection book. The results of this study reveal that there are eight language styles used, in the form of parable, metaphor, personification, hyperbole, paradox, assonance, epizeukis, and anaphora. Overall, the dominant use of personification is 27% and the least is the paradoxical style of 2% (Aulia et al., [2022](#)).

In contrast to Aulia et al. ([2022](#)), the research objective of Al-Zubaidy ([2014](#)) is to discuss the controversial issues contained in poetry which are fundamental. The results of this study reveal that there is a function of poetry from the language used in each line as a message that the poet wants to convey from an existing reality (Al-Zubaidy, [2014](#)). Thus, Al-Zubaidy agrees with the opinion (Pradopo, [2009](#)) that poetry contains issues as a mirror of society. Then, Öztekin's research ([2013](#)) aims to dismantle the foregrounding part of Turkish poetry (Classical Turkish Poetry or Divan Poetry) as a stylistic expression. The results of this study reveal that the foregrounding of a poem will create patterns of meaning in the poem, one of which is the dominant rhetoric foregrounding and analogy (Öztekin, [2013](#)).

Other research that discusses the use of stylistics as an approach in a poem is conducted by Aytekin ([2014](#)). The difference between Aytekin's research and other studies is that the research corpus uses a Sumerian Poem. Aytekin's research focuses on examples from a literary work and the results of literacy found in a Sumerian Poem through interpretation and analysis of a poem. The results of this study reveal that the existence of an internal structure in a poem is studied as a communication contained in the Sumerian language and poem which can also be relevant to the spiritual, semantic, symbolic, logical, physical, social, semiotic, and religious (Aytekin, [2014](#)). Based on the literature review, research using the poetry anthology corpus of *Penunggu Makam* has not been done before so research related to this corpus can be done to fill gaps in literary research, especially poetry.

This research approach is objective. The research was carried out using a qualitative approach with descriptive analysis data processing techniques so that the literary research used was a descriptive analytical method. This analysis is carried out by describing the facts which are then compiled by analysis. The first step used in this research is to determine the text to be used as the research object. In this study, researchers used the text of the anthology of *Penunggu Makam* poems. The next step is to determine the focus of the research (examining the phenomenological and stylistic aspects), then the next step is to analyze the research object, and the final step is to compile and create a research report. Analysis steps through the study of language style (stylistics).

Analysis steps are carried out through phenomenological studies or normative strata and stylistic studies. Literature and phenomena have a very close relationship because literary phenomenology studies related to imaginative phenomena of life (Endraswara, [2021](#)). The *Penunggu Makam* anthology book is a representation of the phenomena of a person's life in society so that phenomenology can be used to dismantle death based on pain, sadness, and loneliness wrapped in nature.

Altenberg argues that poetry is a dramatization of experience that is interpretive (interpreting) in the rhythmic language (metrum) or as the interpretive dramatization of experience in the metrical language (Pradopo, [2009](#), p.6). However, if the metrical language is translated as "metrical language" (metrum), then of course this definition is not appropriate for Indonesian poetry because Indonesian poetry can be said not to use a meter as a basis.

In the study of phenomenology, there are five steps of analysis carried out, namely the sound layer analysis, the meaning layer analysis, the author's imagination world layer analysis, the world layer analysis seen from a certain implicit point of view, and the metaphysical layer analysis (Pradopo, [2009](#)).

Stylistics is considered appropriate to be used to analyze this poetry anthology because the poem is a corpus in the form of language. This is supported by the opinion (Wynne, [2006](#)) that stylistics is an approach used to identify or analyze language in a text, especially literary texts (Widdowson, [1992](#); Mackay & Widdowson, [1994](#); Ross, [1978](#); Wynne, [2006](#)). Stylistics (stylistic) is the science of style and style (style) in general are typical ways, how everything is expressed in a certain way so that the intended purpose can be achieved optimally (Ratna, [2008](#), p.3).

Stylistics is used as a scientific assistant, especially in the language (Mackay & Widdowson, [1994](#)). Stylistics can connect the main text with the interpretation needed to dismantle a meaning that is in a text. Therefore, to dismantle an interpretation, especially in a literary work, stylistics can be used as an approach (Mackay & Widdowson, [1994](#)). Likewise, in a work by Beni R. Budiman, the poetry anthology of *Penunggu Makam* has a meaning that can be interpreted so that stylistics is deemed appropriate to dismantle the meaning that the author wants to convey.

In addition, this poem is also suitable for analysis using phenomenology and stylistics because the anthology of these poems contains various things based on the phenomena experienced by the poet. In addition, the corpus of poetry used is also suitable for using stylistics to express interpretation and meaning in a poem as revealed by Mackay & Widdowson ([1994](#)) that stylistics is an approach that can be used to analyze the meaning of poetry.

RESULT AND DISCUSSION

In this analysis, several samples of poetry analysis will be presented which will be discussed phenomenologically and stylistically. The samples of poetry analysis that will be presented by the researcher are the poems "*Bukit*", "*Karnaval*", and "*Penjaga Makam*". The following is the result of the analysis.

1. Poetry "*Bukit*" ("*Hill*")

a. Data Description

Bukit

*Dengan berselimut hijau pepohonan
Bukit itu menantang matahari
Dan dengan kekaguman anak kecil
Kupandangi puncaknya yang runcing
Seperti ujung sangkur tentara*

Lalu kubayangkan tanganku bersayap

*Tubuhku berbulu seperti seekor gagak
Aku pun menari lalu berteriak:
Ini lambungku empuk. Tikamlah aku*

1999

Hill

Covered in green trees
The hill is challenging the sun
And with childish admiration
I stared at its sharp peak
Like the end of a soldier's bayonet

Then I imagined my hands had wings
My body is hairy like a crow
I danced and shouted:
It's my soft stomach. Stab me

1999

b. Phenomenological Analysis

In this poem entitled "*Bukit*", the analysis used is phenomenological. In this phenomenological analysis, there is a layered analysis as mentioned in the theoretical study. These layers are layers of sound, layers of meaning, layers of the world of the author's imagination, layers of the world seen from a certain implicit point of view, and layers of metaphysics. On the sound layer, the sound units in this poem use Indonesian language conventions. In the first and second stanzas, there is a cacophony orchestration that creates a hoarse sound that is unpleasant to hear, sharp to the ear, and suffocating. This cacophony combines with the dominant vowel assonance which creates a sad mood.

In the first line of the first stanza, there is a vowel assonance *e*: "*with-covered trees*". In the second line, there is an assonance *i*: "*the hill-the-sun*". In the third line, there is an alliteration *n*: "*and-with-admiration-children*". In the fourth line, there is an assonance *u*: "*I stare at the peak*". In the fifth line, there is an *s* assonance: *bay-like*. In the second stanza, there is an assonance *u*: "*then-I imagine-my-hands-my-body-hairy-I-then-my-stomach-soft-me*". In this poem, each stanza does not have the same number of lines. The first stanza has five lines and the second has four lines. In addition to this, the rhyme pattern at the end of the stanza is also not the same, the first stanza has a pattern a-b-c-d-e and the second stanza has a pattern a-b-b-c. In general, the layers of sound in this poem have an orchestrated cacophony sound that is unpleasant to hear, hoarse and suffocating, and combines with the dominant vocal assonance *a*, causing a making sad atmosphere.

The layer of meaning, in the second analysis in the phenomenological analysis, is the layer of meaning. At the meaning layer, words combine to form groups of words, sentences, paragraphs, stanzas, chapters, and whole stories. These are all units of meaning. "*Covered in the green of the trees*" means: using the green of the trees to hide something. The green of the trees here can mean the clothes used by doctors and their devices when they are operating in a hospital room. Part "*the hill is against the sun*" means: the hill is against the sun or the light that is in the operating room. With the awe that belongs to a child, the *aku* (I) looked at the

pointy top of the hill. “*So I see the hill as the point of a sharp weapon or a knife that is placed on the end of a soldier's rifle (like the end of a soldier's bayonet)*”. The hill in this poem can mean a surgical instrument for surgery because surgical instruments generally have sharp peaks and sharp edges like soldiers' sharp weapons.

Then, “*I imagined that his hands had wings*”, wings here can be interpreted as his arms stretched out on the operating bed as if they had wings. “*My body is hairy like a crow*” can be interpreted that my body is black because crows have black fur. ‘Black’ here can be interpreted as being cold because a cold person will produce a blue color all over his body. This cold may be due to the fear of the surgical instrument or the hill. Maybe the cold that is felt by me is so cold that it produces a deep blue color that is close to black. The illness felt by the I was so painful that I rebelled, moved his body (in poetry: dancing), and shouted: this is my stomach or my stomach, stab me with the surgical instrument or the hill.

The third layer is the author's imaginative world. At this layer, the meaning layer gives rise to a third layer in the form of the objects presented, such as the setting, the actor, and the author's world. The objects put forward are green trees, hills, sharp peaks, the tip of an army bayonet, winged, feathered, crows, dancing, screaming, my stomach is soft, stab me. The actor in this poem is me, with a time and place setting that is not contained in the text. The author's world is his story, which is the world created by the author. This is a combination and interweaving of the objects presented, the setting, the actors, and the plot as follows:

By wearing green clothes that are often used by doctors and devices in hospital rooms, they are hiding something. The hill or surgical tools for surgery glisten against the light in the operating room. And with childlike awe, I stared at the surgical instrument that had a sharp peak like the point of a soldier's sharp weapon. Then I imagined his hands stretched out and stretched on the operating bed and his body black from deep blue like crow's feathers due to cold or deep fear. Then, I imagined that surely, he would rebel because his illness was so sick, his body moved erratically and screamed, finally I gave up his soft stomach to be pierced or operated on by a doctor.

In the fourth layer, the world layer is seen from a certain implicit point of view. In this poem, the implicit world layer is in the form of suggestions or figures of speech. This is the essence of poetry which is an indirect expression. In the poem “*Bukit*” (“*Hill*”), the first stanza is seen from a certain point of view, that is, how admired me is for the surgical instrument that the doctor will use to operate on me. In the second stanza, it states how the anxiety and resignation of me who will be operated on because of his illness by the doctor. In this poem, the poet is a human figure in general who expresses the anxiety and resignation of someone who has to be operated on to cure his illness.

Then, the last layer, namely the metaphysical layer, in the poem entitled “*Bukit*” (“*Hill*”) shows the philosophical meaning of human anxiety or fear and surrender. Anxiety or fear that arises at the time of surgery and human resignation that must be willing to be operated on, with pain to cure the disease.

c. Stylistics Analysis

In the above poem, there is the dominant use of language that approaches natural images. The words used in the poem borrow a lot from images about nature so that they evoke images of nature, such as green trees, hills, and the sun. The title used by the poet in this poem can then create an image of nature for the reader. The title chosen in this poem is A Hill so that when reading this poem, the reader will build an image of a hill in his imagination.

With the choice of diction that borrows images of natural events, the poet wants to make an analogy of something that is felt by borrowing images of natural events. In addition,

in this poem, there is also the dominant use of personification figure of speech. The diction used by the poet is also the diction that is recognized by people and is often used by people in everyday life. Thus, in this poem, the exoticism of nature emerges as a means of expressing fear and pain.

2. Poetry “*Karnaval*” (“*Carnaval*”)

a. Data Description

Karnaval

*Dengan pakaian berwarna kita bergaya. Beriring
Dalam barisan bebek. Kita kembali sebagai anak
Pada karnaval hari-hari besar. Wajah bercahaya
Mulut penuh gula-gula. Hari-hari tinggal canda*

*Siapa punya air mata? Di sini tak ada kata bernama
Duka. Mimpi dan imaji mengalahkan luka
Derita ibarat bahasa karangan bunga. Kepedihan
Hanya milik pejuang di medan perang. Kesedihan
Melayang. Dunia dihiasi lampu dan umbul-umbul*

*Pesta terus dirayakan. Karnaval masih berjalan
Parade bergerak lamban. Penyair memilih diam:
Siapa punya air mata? Siapa lebih suka tangisan?*

1995

Carnival

With colorful clothes we are stylish. Accompanied
In a line of ducks. We come back as children
On the big day carnival. Glowing face
Mouth full of candy. The days are just a joke

Who has tears? There are no names here
Grief. Dreams and images beat wounds
Suffering is like the language of a bouquet. Pain
Only belongs to warriors on the battlefield. Sadness
Flying. The world is decorated with lights and banners

The party continues to be celebrated. The carnival is still running
The parade moves slowly. The poet chooses silence:
Who has tears? Who prefers crying?

1995

b. Phenomenological Analysis

The sound layer in the poem entitled “*Karnaval*” is a sound unit based on Indonesian language conventions. In the first stanza, there is an assonance a, which can be seen from the

colorful-style-glowing-sugar-joking. Then, the dominant sounds that appear are euphonies with sound combinations: *g, b, d*; with *a* nasal sound: *m, n, ng, ny*; liquid sounds: *r, l* creating a melodious orchestration. In this verse, there is a euphonic orchestration combined with the dominant vowel *a* which creates a sad atmosphere. In the second stanza, there is *a* vowel assonance which can be seen from “*the eyes-grief-wound-flower*”. There is also an assonance *u*: “*sorrow-wound-flower-world-lamp-pennant*”. In this second stanza, euphonic orchestration also appears, which creates a melodious orchestration that is dominant compared to the cacophony.

This euphonic orchestration also combines with the dominant vocal assonance, which creates a sad atmosphere. In the third stanza, there is an alliteration *n*: “*celebrated-walking-slowly-crying*”. In this stanza, there is a euphonic orchestration that creates a melodious orchestration dominantly. The euphonic orchestration combined with the dominant vocal assonance makes this third stanza create a sad atmosphere. In sound layers, the number of lines in a stanza is irregular. This can be shown in the first stanza which has four lines, the second stanza has five lines and the third line has three lines. Then, the rhyme pattern at the end of each stanza is also very irregular, namely in the first stanza *a-b-c-c*, the second stanza *a-a-b-b-c*, and the third stanza *a-b-a*. In general, in this poem, there are layers of sound with a melodious euphonic orchestration combined with a dominant vowel assonance which creates a sad atmosphere. Then, in the meaning layer of the first stanza, “*with colored clothes we are stylish*” means we wear colored clothes and adopt a certain attitude. “*Accompanied in a line of ducks*” means marching together in colored clothes like walking ducks.

Then the poet with us (the people who participated with the poet) returned as children who took part in the parade to celebrate something very important (holidays). The poet and we in the poem can be seen to be happy by tasting sweet things (a glowing face, a mouth full of candy). But the poet feels that his days are but fun. In the second stanza, “*Who has tears? Here there is no word called grief.*” This means that the poet emphasizes that in the carnival or parade, there are no sad people shedding tears because there is no sorrow or sadness. At carnivals, too, wishful thinking and imagination can overpower pain or pain.

The pain felt by the poet is like the language of a flower bouquet or can be analogous to condolences, because the words in flower bouquets are usually about happiness or sadness. Seeing the word 'suffering' makes the word leads to sadness. The sadness that is felt belongs only to the poet who is at war with his problem (in this case the problem is his illness). However, in the carnival, the sadness flies away and the world is beautiful with lights and banners. The carnival festivities go on, but the poet feels that everything he sees is moving slowly. Poets can only be silent by only crying and poets don't like that (who has tears? Who prefers crying?).

The third layer is the author's world of imagination. The objects put forward are carnivals, jokes, tears, mourning, dreams, images, garlands, warriors, battlefields, parades, and weeping. The actor in this poem is a poet, with a time setting that is not contained in the text and a place setting in carnivals on holidays.

Dressed in colorful and stylish clothes, the poet joins the ranks of enthusiastic children at carnivals or parades on holidays. The feeling of being happy and enjoying sweet food made the poet's days just a joke. In the carnival no one is sad. Wishes and dreams about something that makes you happy can beat wounds even though you are suffering or something troublesome like the language in a bouquet to convey condolences. Pain belongs only to poets who try to struggle with the pain. Even though the poet feels sick with his illness, the poet's sadness disappears and the world feels very beautiful with lights and banners. Even though the poet already feels that the parade is moving slowly due to the pain he continues to feel, the

party at the carnival goes on. The poet only chooses to be silent and feels sorrow for his pain. However, the poet did not like his sadness and pain.

In this poem, the implicit world layer is in the form of suggestions or figures of speech. This is the essence of poetry which is an indirect expression. In this poem "*Karnaval*" ("*Carnaval*"), the first stanza is seen from a certain point of view that the carnival is happy and fun. In the second stanza, how the pain that the poet endured disappeared during the carnival. In the third stanza, the poet has lost his illness and feels the sadness amidst the crowd and the happiness of the people at the carnival. In this poem, the poet is a human figure in general who feels pain in happiness.

Then, the last layer, namely the metaphysical layer in the poem entitled "*Karnaval*", shows the philosophical meaning of the fragility of human life. When these humans feel pain, sadness, and loneliness many people who are feeling happy.

c. Stylistics Analysis

The style of language used in the poem entitled "*Karnaval*" is very simple, using diction that many people recognize and understand. However, even though he uses diction that many people recognize and understand, the poet can describe his position in sadness and solitude even though he is in a crowded place. The contrast of these two different atmospheres creates a style that creates a distinct effect on the reader. Readers will feel how sad and lonely the poet is even though he is in a crowded place and full of people's happiness.

3. Poetry "*Penunggu Makam*" ("*Grave Keeper*")

a. Data Description

Penunggu Makam

*Di sebuah malam ketika sepi bintang
Kami seperti pagar bambu di halaman
Menanti matahari dan cucian pakaian
Kali dan serangga memainkan orkestra*

*Diam-diam malam seperti para ninja
Berbaju hitam menghunus pedang
Datang menyulap kami tidur lelap
Pulang meninggalkan mimpi dan korban*

*Di beranda tiba-tiba kami seperti gila
Saling memotong telunjuk sendiri
Dan takut pada setiap pakaian seragam*

1998

Grave Keeper

On a night when there are no stars
We are like a bamboo fence in the yard
Waiting for the sun and the laundry
Kali and the insects play the orchestra

Stealth of the night like the ninjas

Dressed in black drew a sword
Come conjure us into a deep sleep
Coming home leaving dreams and victims

On the terrace, we suddenly went crazy
Cut each other's forefingers
And afraid of every uniform

1998

b. Phenomenological Analysis

The layers of sound in the poem entitled "*Penunggu Makam*" ("*Grave Keeper*") are sound units based on Indonesian language conventions. In the first stanza, there is an assonance *a*, it can be seen from a night when goods. Then, the dominant sounds that appear are euphonies with sound combinations: *g, b, d*; with *a* nasal sound: *m, n, ng, ny*; liquid sounds: *r, l* creating a melodious orchestration. In this verse, there is a euphonic orchestration combined with the dominant vowel *a* which creates a sad atmosphere. In the second stanza, there is an alliteration *m*: "*quietly-night-black-wielding-conjuring-leaving-dreams*". There is also an alliteration *ng*: "*wielding-coming-going-leaving*". In this second stanza, euphonic orchestration also appears, which creates a melodious orchestration that is dominant compared to the cacophony.

This euphonic orchestration also combines with the dominant vocal assonance *a*, which creates a sad atmosphere. In the third stanza, there is an assonance *a*: "*terrace-suddenly-crazy*". In this stanza, there is *a* euphonic orchestration that creates *a* melodious orchestration dominantly. The euphonic orchestration combined with the dominant vocal assonance makes this third stanza create a sad atmosphere. In sound layers, the number of lines in a stanza is irregular. This can be shown in the first stanza which has four lines, the second stanza has four lines and the third array has three lines. Then, the rhyme pattern at the end of each stanza is also very irregular, namely in the first stanza *a-b-b-c*, the second stanza *a-b-c-d*, and the third stanza *a-b-c*. In general, in this poem, there are layers of sound with a melodious euphonic orchestration combined with a dominant vowel assonance which creates a sad atmosphere.

The layer of meaning in the poem entitled "*Penunggu Makam*" is "*on a night when there are no stars*" meaning on a quiet night with stars, there is no enlightenment. "*We are like a bamboo fence in the yard*" can be interpreted that our gravestone (me and the other people with him) are like a fence that is planted and placed regularly in front of the yard. Pages here can be interpreted as a large area of land or a cemetery. I and the people with him are waiting for enlightenment (can be seen from "*Waiting for the sun and Laundry*"). Then, "*River and insects play orchestration*" can be interpreted as rivers and insects creating sound together like sound orchestration in a musical performance on a quiet night. "*Quietly at night, like ninjas dressed in black, wielding swords*" can be interpreted silently at night, eerie, like people who dress in black (the color of their clothes is a symbol of mourning) and sprinkle flowers on the graves and pray to God. Almighty for me and those who are with him because people who are mourning will bring their weapons (in this poem it can be interpreted as flowers and prayers).

The people who were mourning came to make me and the people with him in the grave sleep soundly in their graves because of the prayers that were given. When the pilgrims go home, there are only dreams left behind and victims (victims in this poem can be interpreted as people who are in graves or corpses). "*On the verandah we suddenly looked like crazy*" can be interpreted that me and the person who was with him in his grave, because there are also graves where the verandah suddenly became like a crazy person (not making sense), me and

the person who was with him did not can accept reality so that it makes them crazy. “*Cutting each other's forefingers*” can be interpreted that there is awareness from me and the person who was with him at the grave, that they should not appoint another person as the caretaker of the tomb because the person and I who were with him are the real caretakers of the tomb. Then, “*And afraid of every uniform*” can be interpreted that me and the people who are with him as the caretaker of the tomb are afraid to look at each other because every uniform is white-white or scary corpse clothes.

Third is the author's imagination. Night, starless, bamboo fence, yard, ninja, black, sword, dreams, victims, porches, mad, index finger and uniforms are shown. This poetry stars me and his companions against a nighttime backdrop. We felt like tombstones in the yard on a starry night. This poem's page resembles a graveyard. We were waiting for enlightenment, but we felt lonely, so we could hear the river flowing and the insects performing the music. Silently the night is terrible like persons wearing black garments or pilgrims praying and placing flowers over the graves of me and those who perished with me or in the cemetery.

The pilgrims' prayers calmed me and his companions so they could sleep in their graves. After the pilgrims go, the corpse receives just wishes. “*I and the corpse want this delusion*”, this pilgrim's return can sacrifice my and his corpses in the grave. I and the person who was with him at the graveyard are wild on the verandah and can't accept reality. I and the person with him are the tomb's keepers, and they're terrified of the corpses' uniforms because they don't think they're corpses.

The first stanza of “*Penunggu Makam*” implies that the tomb will feel forlorn without enlightenment at the cemetery. In the second stanza, pilgrims bring happiness. In the third verse, I and the others refuse to acknowledge that they have died and become tomb keepers. In this poetry, I represent a human who cannot accept the truth. The metaphysical layer in “*Karnaval*” illustrates the frailty of human life. At a period when humans cannot accept their lives.

c. Stylistics Analysis

In this last poem, there is the use of words that borrow natural events. This can be seen from the line that reads: on a night when there are no stars, waiting for the sun and washing clothes, rivers, and insects play the orchestra. In this poem, the poet also uses words or diction that are not so complicated. The words or diction in this poem are recognized and understood by people. The borrowing of images of natural events, more precisely the state of nature at night in cemeteries, how the conditions and atmosphere of cemeteries are felt by readers in this poem. Even by using words or diction that are not so complicated, this poem manages to create an atmosphere that can describe and support the contents of this poem to the reader.

Death Covered in Pain, Sadness, and Loneliness: A Phenomenological Review

Phenomenological analysis or normative strata are carried out through various layers of analysis, namely the sound layer, meaning layer, analysis layer of the author's imagination world layer, analysis of the world layer seen from a certain implicit point of view and analysis of the metaphysical layer (Pradopo, [2009](#)).

From the analysis steps of each layer, it can be said that only a part of the individual experience can carry out poetry. Therefore, poetry must be understood as a structure of norms. Norm strata analysis is intended to find out all the elements (phenomena) of existing literary works. Thus, it will be known the constituent elements. Each phenomenon of a literary work has its meaning and creates a thematic (Pradopo, [2009](#)).

The theme obtained by the researcher in the first poem, namely “*Bukit*” (“*Hill*”) is about the meaning of death which is based on pain and fear. This can be taken from the fifth layer or

metaphysical layer of phenomenological analysis, namely the philosophical meaning of human anxiety and surrender. The anxiety that arises when you are about to be operated on and the human resignation that you have to be willing to be operated on, with pain to cure your illness. The second poem entitled "*Karnaval*" ("*Carnaval*"), creates a theme that is very closely related to death which is based on the poet's pain and sorrow in a carnival. The poet is a kind of sad voice in the boisterous party, in the joy of the crowd enjoying the party. However, the poet with his pain, can only be silent and feel the pain he is experiencing. In the last poem, namely the poem entitled "*Penunggu Makam*" ("*Grave Keeper*"), it is clear that the theme raised is death. From the title of this poem, the theme of this poem can already be reflected. The shadow of death which is based on fear and not being able to accept the fact that the poet is someone who is part of the guardians of this tomb creates a fear of its own for the poet.

Imagination of Nature: A Stylistic Review of the Poetry Anthology of *Penunggu Makam*

In poetry, the use of language that is not assertive is one of the characteristics of poetry, because the use of language that is not assertive will create a separate meaning or perception for the reader. Let the reader interpret the contents of the poem and let only the poet or author understand the meaning of a poem.

From a stylistic analysis of the poems in the "*Penunggu Makam*" poetry anthology, various styles are explored. The figure of speech as part of figurative language exists in every poem. The figure of speech exploration is related to choices such as diction. Most of the poems in the anthology of "*Penunggu Makam*" use dictionaries that refer to natural images. One of them is the poem "*Bukit*" which uses various dictionaries to generate natural images */covered in green trees/, / the hill challenges the sun/*. In "*Karnaval*" there is a borrowing of natural events, namely events when there is a carnival party which creates the effect of natural images and the concept of death based on pain, sadness, and loneliness. The borrowing of natural events, namely the events of this carnival party, can be shown in the line that reads */at carnivals on holidays. A radiant face/, /suffering is like the language of a bouquet. Pain/, /only belongs to warriors on the battlefield. Sadness/, /floating. The world is decorated with lights and banners,/ the party continues to be celebrated. The carnival is still running, the parade moves slowly. The poet chose silence:/ / who has tears? who prefers crying?/*

The use of words that are not too complicated or words that are recognized by the reader also makes the words in this poem not so complicated. However, with very good diction, poetry with dominant words is recognized by the general public, making the meaning contained in the poem very deep. This meaning makes the reader immersed in the atmosphere and feelings felt by the poet in the poems in this Anthology of "*Penunggu Makam*".

CONCLUSION

From the discussion in the previous section, it can be concluded several things as follows. The phenomenological aspect or normative strata of the poems in the poetry anthology "*Penunggu Makam*" is thematically dominated by the issue of death, death based on pain, sadness, and loneliness. The problem of death which is based on pain, sadness, and loneliness is empirically experienced by poets who suffer from heart, lung, and kidney diseases. The pain, sadness, and loneliness that create the theme of death are very clear in this poem by "*Penunggu Makam*". In the stylistic aspect of the poems in the *Penunggu Makam* poetry anthology, there are several language explorations. Exploration of natural images appears in most of the poems with the dominant use of personification figure of speech. At the level of diction, there is also an exploration of concrete dictions with their inherent characteristics. At the level of diction, the poet uses words that are recognized and easily understood by the public so that in this poem,

the reader will not be complicated by his diction. Even though some of the poems included in this anthology of *Penunggu Makam* use simple words, the diction makes the poem come alive and the reader feels what the poet feels in his poem.

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